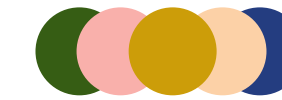




AFTER SPIRITUALISM

LOSS AND TRANSCENDENCE IN CONTEMPORARY ART

AFTER SPIRITUALISM:
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FITCHBURG ART MUSEUM

February 8—September 6, 2020





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Keith Morris Washington
*Milenko Majstorovic: Hyannis Ponds
Wildlife Management Area; Barnstable,
Massachusetts (detail), 2007*
oil and acrylic on linen
84" x 108" x 2 3/4"

DIRECTOR'S FOREWORD

Although *After Spiritualism: Loss and Transcendence in Contemporary Art* was planned far in advance of the global COVID-19 pandemic, they did coincide, and few shows could have been more timely. Throughout 2020, our country was in chaos—ravaged by illness, death, and grief; enraged by multiple incidents of police brutality committed against Black people; and distracted and horrified by a federal government unable or unwilling to meet these challenges. The works of art in *After Spiritualism* reflected and amplified our deepest feelings about our collective and individual losses, and brought our attention to our ongoing history of racial injustice. At the same time, this exhibition offered solace, a sense of connection with our forebears, and an opportunity to quietly access our deepest selves in the midst of both revelatory beauty and unspeakable terrors.

Installation view
by Charles Sternaimolo

Many thanks to the team who created and presented one of FAM's most important exhibitions to date: Curator Lisa Crossman, Terrana Assistant Curator Marjorie Rawle, Collections Manager Aminadab "Charlie" Cruz, Jr., Director of Education Laura Howick, Clementi Family Education Fellow Rachael Kane, Facilities Manager Steve Backholm, and his assistant Mel Bailey. This was Lisa Crossman's final exhibition for FAM. Just as the pandemic began, she moved along to become the new Curator of American Art and Arts of the Americas at the Mead Museum of Art at Amherst College. We wish Lisa well in the next step of a brilliant career, and we thank her for her truly excellent work for FAM and our audiences. *After Spiritualism* will be a tough act to follow!

Thanks also to Professor Rob Carr of Fitchburg State University, and his Document Design students who designed this most impressive exhibition catalogue. We are proud to carry on this important creative and educational collaboration, now in its fourteenth consecutive semester!

Nick Capasso
Director





In 1997, I traveled for the first time to Ghana. It was at the Elmina Castle, standing in front of the “Door of No Return,” that I had an epiphany that we are all part of a spirit continuum. It was an experience that made me aware of the ancestral realm and forever changed my perception of time and space.



Imna Arroyo

Imna Arroyo
Preludio de la puerta sin retorno
 [Prelude to the Door of No Return], 1999
 watercolor and ink on paper
 43 ¾" x 15" each
 Image by Charles Sternaimolo

ACKNOWLEDGMENTS

After Spiritualism: Loss and Transcendence in Contemporary Art evolved from a conversation with the deCordova Sculpture Park and Museum's Senior Curator Sarah Montross. I am grateful to Sarah for her ingenious idea to organize the exhibition *Visionary New England* for the deCordova, and thankful for her invitation to me and Fruitlands Museum Curator Shana Dumont Garr to develop connecting shows. The dialogue that followed has been enjoyable, inspiring, and rewarding. This partnership was further bolstered by the Clark Art Institute's Summer Fellowship that offered time and resources to research our shows individually and to share ideas and connecting points early on in the process. The Clark's gift of time and resources during the summer of 2018 made possible extensive foundational research for *After Spiritualism*.

In addition to the support of my fellow curators, I am indebted to the participating artists. Their powerful work and openness to discussions of loss, trauma, spirituality, Spiritualism, Espiritismo, and more informed the project. I was honored to share new artworks made for the exhibition with work that was reconstituted for FAM or shared anew within the context of *After Spiritualism*. Throughout the run of the show, visitors commented that the exhibition made them laugh, cry, and linger in the galleries. These responses are a testament to the exhibition's palpable spirit, which was only intensified by the global health crisis of COVID-19 that interrupted its run.

Julie K. Gray
Postmortem: Margaret, 2019
appliqué and needlepoint on
c-print
30" x 40"



My research for *After Spiritualism* led me down many interconnected paths, including the history of Spiritualism and its roots in New England and the history of Espiritismo and its evolution in Puerto Rico, Cuba, and the diaspora. My sincere thanks to all the practitioners and scholars who shared materials, research, and experiences on these topics: art historian Susan Aberth, scholar and Santero/Espiritist Jason Montilla Baumann, certified medium Sirry Berndsen, late historian Robert Cox, Fitchburg Historical Society Director Susan Navarre, Clark University's Coordinator of Archives and Special Collections Fordyce Williams, University of Massachusetts Amherst Special Collections & LGBTQ Librarian Anne Moore and Mark H. McCormack Sport Innovation Archivist Kirstin Kay, Lake Pleasant historian David James, photographer Shannon Taggart, Fitchburg educator Darren Barry, and the participants of the deCordova's Visionary New England working group.

Alyssa Pelletier, a graduate of Clark University, did a fabulous job investigating several leads about Fitchburg's own Spiritualist Joseph Battles, among other topics. FAM's Terrana Assistant Curator Marjorie Rawle was an insightful and patient collaborator in the final stages of the exhibition.

The exhibition was a sizeable undertaking, and her enthusiastic assistance was invaluable. After programming was canceled due to the pandemic, Marjorie led initiatives to share the exhibition virtually, including artist interviews.

A warm thanks to the rest of the Museum's staff. Without the support of FAM's nimble team, *After Spiritualism* would not have been possible. And a special thanks to Director Nick Capasso for his trust in me and support of an unconventional exhibition. FAM's Education Director Laura Howick and former Education Fellow Rachael Kane did an amazing job of creating a Learning Lounge that was informative, participatory, and inviting. I greatly appreciated their accommodation of historical objects tied to Spiritualism and mourning practices of the nineteenth century, alongside books, reproductions of objects and ephemera, and information on participating artists' practices. It was, as always, a pleasure to see visitors engaging with the activities in the Learning Lounge and enjoying the supporting materials there.

This catalogue is made possible by FAM's productive collaboration with Professor Robert Carr and his talented students at Fitchburg State University. As we embark on the fifteenth semester of this rewarding partnership, FAM continues to be grateful for the time and energy the students dedicate to this project. Thank you to the Fall 2020 Document Design students: Katie Aube, Noah Charron, Zachary Cyr, Alexander Dinsdale, Christian Gulick, Perry Joubert, Anderson Larrazabal, and Haley Weaver. This catalogue is unusual in that it, unlike the catalogues of semesters past, was produced the semester after the exhibition closed and remotely. The students, Professor Carr, and Marjorie deserve extra applause for resurrecting the show in this superb document under challenging conditions.

Lisa Crossman
Curator

Allison Maria Rodriguez
In the Presence of Absence—Carmen & Joaquín (video still)
2017–2020
multi-channel video installation





Allison Maria Rodriguez
In the Presence of Absence—José María & Ike (video still)
2017–2020
multi-channel video installation



AFTER SPIRITUALISM: AN ODE TO LOSS AND EMPATHY



Lisa Crossman

During the years of researching *After Spiritualism* and even upon its opening on February 8, 2020, it was impossible to know the extent to which we, nationally and internationally, would experience the death of so many individuals and various kinds of losses due to the spread of COVID-19. Many have experienced the loss of a colleague, family member, or friend, and have had to figure out new ways of mourning when travel and human contact are restricted.

The idea of history and trauma personified was on my mind from the onset of my research. How does the past haunt the present? What might it mean for an individual or individuals to face personal or shared ghosts? Yet, in this moment, violence, death, trauma, and inequity are ever more urgent realities to attend to—circumstances that are haunting, as we scroll through historical antecedents through which to better understand the specter of white supremacy today.

Kim Weston
Seen, Unseen, 2019
framed archival pigment prints, wallpaper, chairs
dimensions variable
Image by Charles Sternaimolo

The works by fifteen artists in *After Spiritualism: Loss and Transcendence in Contemporary Art* explore personal and shared losses by examining instances of the past manifesting in the present and of material and immaterial phenomena shaping experience. I feel fortunate to have the chance to modify this essay's introduction in the wake of so much change. I hope that you, as a reader, find as much solace and challenge, even delight and joy in the works presented in this catalogue as I have.

After Spiritualism begins with an observation that Spiritualism remains of interest to a public that extends beyond its practitioners and includes some contemporary artists. Spiritualism is a religion, philosophy, and science that developed in the United States in the mid-nineteenth century and is still practiced today, albeit in smaller numbers. While far more complex than this short reflection or the exhibition will cover, Spiritualism's basic premise is that the living can commune with the spirits of the deceased and that the soul continues to evolve after death.

This idea of spirit communication is not unique to Spiritualism; it is also an integral part of Espiritismo (referenced in the exhibition with particular attention to its evolution in Puerto Rico and the diaspora), and other religions across cultures.¹ This exhibition recognizes the power of Spiritualism's philosophical underpinnings, which were rooted in nineteenth-century reform movements and extended agency (spiritual and social) to individuals, including women.²

The idea of a channel between the living and the dead that can be accessed through a medium or through instruments like photography or electronic recording devices is a powerful notion that challenges binaries. The ability to commune across perceived boundaries offers an accessible respite from grief through direct connection between living and dead, past and present.

Furthermore, Spiritualism was not, and still is not, practiced in isolation, but rather activated in séances, camp meetings, lectures, and services that bring the living together with deceased loved ones and historical figures for guidance or comfort. The late historian Robert S. Cox describes Spiritualism's embrace of "sympathy" and "unity" in his book, *Body and Soul: A Sympathetic History of American Spiritualism*. He contrasts the unity, progressive ideals, and collectivity that Spiritualism espoused with the boundaries defined by industrialization and many religions in the nineteenth century.³

In Puerto Rico, Espiritismo was associated with revolutionary ideas and a foil to Catholicism and the colonial rule that it represented in the nineteenth century. As the social-political fabric of the island evolved, Espiritismo continued to be associated with progressive reform and resistance.⁴ Margarite Fernández Olmos reflects: "As we move deeper into the twenty-first century, these spiritual connections, fostered and sustained by the region's Creole religions, have become the foundation for ethical and moral choices about community and the environment."⁵ Likewise, the renewed interest in Spiritualism today suggests a resurfacing of sharp societal divisions and a desire to transcend them.

Installation view
by Charles Sternaimolo





Kim Weston
Seen, Unseen (detail), 2019
 framed archival pigment prints, wallpaper, chairs
 dimensions variable

Seen/Unseen is about spirit, and life and death. It represents the things that are in between those things, the importance of the things that you can't see that are in-between what you do recognize.



Kim Weston

After Spiritualism combines work by a few Spiritualists and a practitioner of Espiritismo with the work of other artists engaged more generally with ideas of loss and trauma. Using what Cox has called the "pop-culture amoeba" quality of Spiritualism, *After Spiritualism* presents a selection of complex, interconnected losses rooted in structural discrimination, environmental degradation and climate change, near-death experiences, death, as well as the rituals, sacred spaces, and objects created to work through various types of passing.⁶ The show, like Spiritualism, embraces emotion and makes tangible the co mingling of fear, joy, humor, and sorrow as integral to the human experience.

The exhibition is structured by three thematic sections: Historical Hauntings, Ritual and Transformation, and Sacred Spaces. These themes highlight emotional and conceptual relationships in a non-linear, self-selecting manner in the galleries. Historical Hauntings emerged as a means to unify work about the U.S. Civil War, colonialism, and the divisions that each has reinforced, even in their aftermaths.

In *Ghostly Matters: Haunting and the Sociological Imagination*, sociologist Avery F. Gordon describes the concept of "complex personhood" and explores "hauntings" in an effort to capture the immeasurable psychological effects of inherited and lived experiences of racism, sexism, and other traumas, as well as imagination on social behavior.

Gordon offers insight that is useful in the context of *After Spiritualism*. She explains:

The way of the ghost is haunting, and haunting is a very particular way of knowing what happened and is happening. Being haunted draws us affectively, sometimes against our will and always a bit magically, into the structure of feeling of a reality we come to experience, not as cold knowledge, but as a transformative recognition.

After Spiritualism's outline of Historical Hauntings aligns with Gordon's invocation of the ghost as a "social figure" and haunting as "a very particular way of knowing" and being pulled into knowing, in part, phenomenologically and emotionally.

In this thematic section of the exhibition, Keith Morris Washington's paintings from his series *Within Our Gates* represent lynching sites. At first glance, these large artworks are beautiful impressions of rural and suburban settings. The formal qualities of the paintings are striking: the distinct planes, the rich colors, the wavy brushstrokes that seem to make each canvas vibrate. One looks, and then one reads.

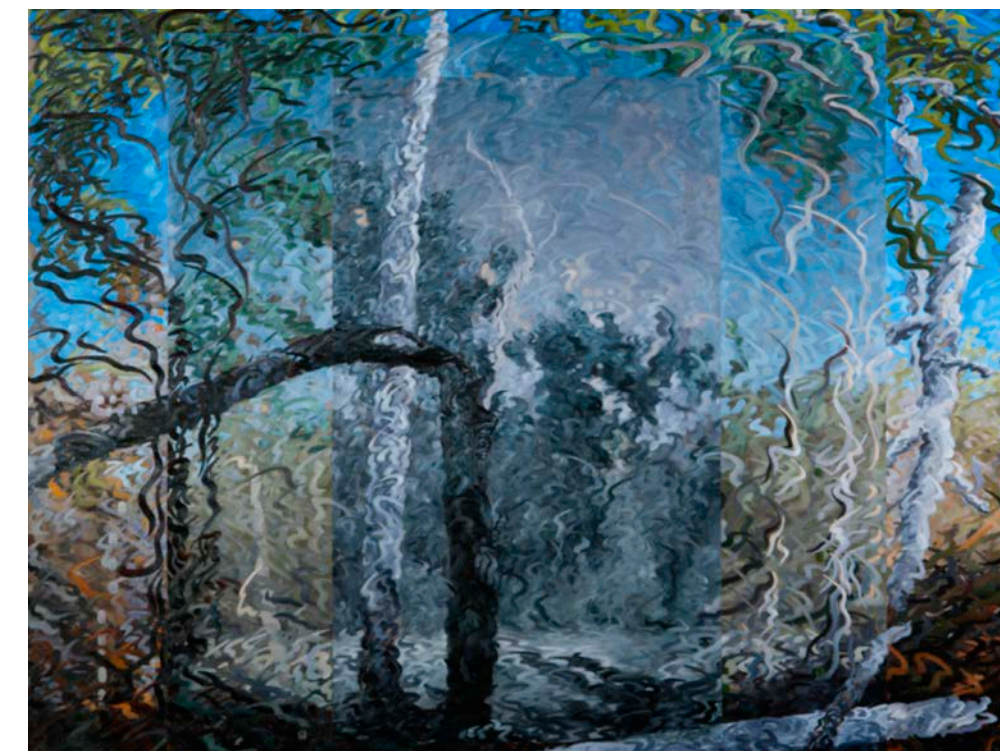
The accompanying texts report the violence committed at each site and disrupt one's first impression; the paintings are haunting. Washington's works evolve from his knowledge of art history and consideration of what is excluded from the majestic views of landscapes produced by the Hudson River School on the one hand, and the violence of lynching that was captured and circulated in photographs and erased in painted images of landscape on the other.⁷

Washington's paintings were begun in the 1990s and focus mostly on the lynching of African Americans. Examples in the exhibition also mark violence based on sexuality or ethnicity.

Washington collapses time through the removal of dates and the monumental scale of his works consumes the viewer's field of vision when standing directly in front of the artwork. His method of working further disintegrates clear boundaries of time and space as he travels to the sites, documents them with photographs, and returns to paint in his studio. Christopher Lloyd describes this series of paintings as representing the "texture" of trauma and memory.⁸ Texture is an appropriate word to describe a complex set of interconnecting experiences and states of being. Washington's paintings pull viewers into an uneasy recognition of the traumas of violence based on discrimination across time and the recognition of both the loss of an individual and broader symbolic, cultural losses.

The thematic grouping of Ritual and Transformation connects to Historical Hauntings, but focuses attention on artworks that document rituals that tie to mourning or Spiritualist or Espiritist practices and that highlight the process of artmaking itself as ritual.

Keith Morris Washington
*Milenko Majstorovic: Hyannis
Ponds Wildlife Management Area;
Barnstable, Massachusetts*, 2007
oil and acrylic on linen
84" x 108" x 2 3/4"



BARNSTABLE, Ma., May 19—Cape Cod authorities made a gruesome discovery over the weekend in Barnstable while putting out a brush fire when they found a burned body lashed to a tree amid the flames.

The body was an adult but officials weren't sure of the gender. An autopsy was being done late yesterday to identify the person and cause of death. The body was found Saturday night tied to a tree, said State Trooper Paul Thomas.

"The case is being investigated as a homicide," said Brian Glenny, First Assistant District Attorney for the Cape and Islands.

The fire was discovered about 7 p.m. after officials at nearby Barnstable Municipal Airport saw smoke. The charred remains were found in a secluded wooded area along a dirt road about a third of a mile off Mary Dunn Road. The state-owned property is part of the Hyannis Ponds Wildlife Management area, and is a popular teenage drinking spot.

"The big draw is that the ponds are full of endangered plants. There's really no police presence here," said a biologist who did not want to be identified.

Arson posters promising a hefty reward for information on the fire were tacked to several trees. The area, cordoned off by crime tape, is located near an industrial park.



Candice Ivy's *"Untitled" (Hummm)* is the embodiment of transformation made through a labor-intensive and ritualized process. Her monumental sculpture made of wood, glass, and porcelain gives form to trauma and spiritual transformation.

Ivy's multimedia practice has explored landscapes (and their particular physical distinctions and cultural resonances), storytelling, and more recently eco-feminism. Material transformation is integral to Ivy's sculpture, and the history of each material's formation and the elements that compose it are carefully considered by the artist. *"Untitled" (Hummm)* is composed of assembled glass windshields, layered over a wooden armature. A tower of porcelain forms—some in the shape of shells, others like stalagmites that reach toward the ceiling—create a temple-like structure. The glass is evocative of water in its transparency, permitting a view of the wooden structure beneath the skin of windshields. The cracks create a sense of movement and reveal the trauma that the glass holds. The tactility of the materials and their histories of transformation allow the viewer ample space for speculation.

Candice Ivy
"Untitled" (Hummm), 2019
porcelain, wood, glass
10' x 9 ½' x 10'

Untitled" (Hummm) debuted in *After Spiritualism*, a context that begs us to consider intangibles like the artist's own body and its stories, the process of psychic transformation, or the residue of trauma that might be embedded in form. *Hummm* is an expression, an utterance that sends vibration through the body. It is not limited by language, and signals meditation or ritual. As part of the title, it underscores the changing relationships of bodies to environment, of our psyches to our physical form.

Using the tactile language of the natural world, *Hummm* is a kind of embodied force of the ecofeminine. She is a shapeshifter, eluding and transient, who holds the viewer between the dichotomies of hard and soft, strong and gentle, and cycles of creation and destruction.

Hummm draws on the felt state where these forces unfold and activate. She opens herself physically and visually around the viewer, giving an embrace that holds the potential for something new to emerge.



Candice Ivy

Maria Molteni
Bough House/Bauhaus, 2019–2020
mixed-media installation
10' x 10' x 30'
Image by Charles Sternaimolo

Ivy has described her piece as seeking to freeze and give shape to spiritual transformation. She ponders, “When does form come to possess presence? Presence suggests a kind of animation, or aliveness. It is the recognition of the reciprocity between material and body that awakens form.” Ivy investigates the metaphors and stories held in materials, sensorial perception, and spirituality in many different forms.

Sacred Spaces, like the Ritual and Transformation section, creates room for individual engagement with history, the environment, and a spiritual realm. Maria Molteni's new installation *Bough House/Bauhaus* is inspired by the artist's interest in the history of Spiritualism and art history, and her identities as a Spiritualist and an artist. Her work stems from an 1880 stereograph of the Bough House—the first temporary building constructed at the Spiritualist camp site, Lily Dale, located in New York. For Molteni, this structure symbolically represents a moment in Spiritualism's history that was "organic, inspired, and politically radical[.]"

Molteni brings this history in conversation with that of overlooked facets of the Bauhaus (1919–1933) that art historian Elizabeth Otto has recently described as “anti-utilitarian experiments in occultism and spirituality, communal and individual expressions of unorthodox conceptions of gender and sexuality, and radical politics.” Just as Otto considers these experiments “central to [the Bauhaus’s] project and yet have been systematically overlooked or relegated to the margins,” Molteni conjures the “unseen artists”—mostly women and queer artists—and “mystical practices” of this German art school.⁹

Molteni's installation works from the assumption that both Spiritualism and the Bauhaus are misunderstood and often read one-dimensionally. Molteni's work is an exercise in doubling, playing between iconic imagery and materials associated with Spiritualism and the Bauhaus. The entire installation is designed as a stereographic image with one side representing the Bough House and the other the Bauhaus. Molteni reproduces this stereographic image of the Bough House on color paper that is woven together into a wallpaper, the pattern of which was inspired by a Benita Koch-Otte textile design.¹⁰





Juan Sánchez
San Ernesto de la Higuera, from
the *Cries and Wounded Whispers*
series, 2001
oil and mixed-media collage
on wood
74" x 72"
Image by Charles Sternaimolo

She then created a stereographic-like image of an isometric drawing by Benita Koch-Otte of the experimental and initial example of Bauhaus architecture Haus am Horn, created in 1923 in Weimar, Germany.¹¹ The reproduced image, printed with a Risograph on different colors of paper like the Bough House stereograph replica, is also installed as wallpaper. The design of the wallpaper on the Bauhaus side is after an Otti Berger textile design.¹²

A round table with stereoscopes and stereographic Bough House and Bauhaus cards with portraits of important early Spiritualists and Bauhaus members that are often overlooked are available to view.¹³ The round table and four stools stand in for a séance—a gathering to call to one's ancestors, to bridge this world with another, a space to find agency, connection, and transformation.

After Spiritualism is an exhibition that, similar to Molteni's round table, assembles a call to reassess the past, to call forth the invisible and ignored, to question the structures that create one-dimensional perspectives, to conjure loved ones, to sit with our losses, and to feel. The exhibition's framework is meant to maintain the multidimensionality of loss, trauma, death, and memory. The work on view is compassionate and open, facing our hauntings through rituals and artworks that express hope for transformation, maybe even transcendence.

Lisa Crossman
Curator

NOTES

¹ Espiritismo, while distinct from Spiritualism, similarly centers on communication with spirits and reform. It evolved in Puerto Rico and Cuba, as texts on Spiritism by French educator Allan Kardec (Hippolyte Léon Denizard Rivail) were translated and circulated on the islands, beginning in the mid-19th century. Espiritismo developed into different variations that incorporated aspects of other African-based religions like Santería and indigenous beliefs. It then spread from the Caribbean to the United States through the diaspora.

² See Ann Braude, *Radical Spirits: Spiritualism and Women's Rights in Nineteenth-Century America* (Bloomington: Indiana University Press, 2001).

³ Robert S. Cox, *Body and Soul: A Sympathetic History of American Spiritualism* (Charlottesville and London: University of Virginia Press, 2003), 70.

⁴ Margarite Fernández Olmos, *Creole Religions of the Caribbean: An Introduction from Vodou and Santería to Obeah and Espiritismo* (New York: New York University Press, 2011), 217-219.

⁵ Ibid., 28.

⁶ Historian Robert S. Cox states that "Spiritualism was like a pop-culture amoeba, distilling a mixture of high culture and low, absorbing the language of scientific empiricism, occultism, and social reform in the course of emerging as the fastest growing religion in mid-nineteenth-century America." See "Spiritualism," in *Introduction to New and Alternative Religions in America: Metaphysical, New Age, and Neopagan Movements*, eds. Eugene V. Gallagher and Michael Ash-Craft (Westport, CT: Greenwood Press, 2006), vol. 3: 2.

⁷ James Allen's collection of lynching photography was first exhibited in *Witness: Photographs of Lynchings from the Collection of James Allen* at the Roth Horowitz Gallery in Manhattan in 2000 in order to draw attention to the circulation of these images, beginning in the late nineteenth century. Later titled *Without Sanctuary: Lynching Photography in America*, a selection of images from Allen's collection and essays were published in a catalogue in 2000.

⁸ Christopher Lloyd, "Silent landscapes, textured memory: Keith Morris Washington's lynching paintings," *European Journal of American Culture*, vol. 36, no. 2 (June 1, 2017): 105-120.

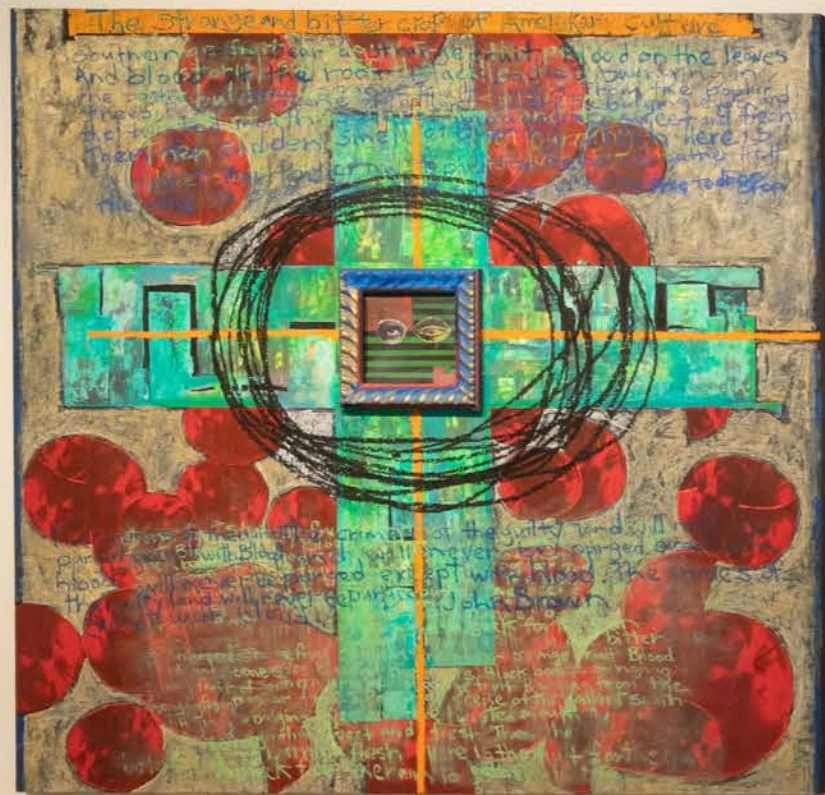
⁹ Elizabeth Otto, *Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics* (Cambridge: MIT Press, 2019), 3.

¹⁰ The design is from a drawing for a fabric created in 1925 by the German weaver and Bauhaus member Benita Koch-Otte. See: <https://www.design-is-fine.org/post/91088811789/benita-koch-otte-design-drawing-for-a-fabric>.

¹¹ For reference, see Georg Muche (design) and Benita Otte (drawing), *Four Color Print: Single-Family Home* in the Exhibition of the State Bauhaus, 1923 in *Haunted Bauhaus*, 25.

¹² The textile design is based on a 1929 design by the German textile artist affiliated with the Bauhaus at Dessau, Otti Berger. See: <https://text-textur-textil.blogspot.com/2019/07/bauhaus-textil-und-grafik-0505-04082019.html?m=1>.

¹³ Molteni includes ink portraits of the following Spiritualists: Achsa Sprague, Sojourner Truth, Mary Fenn Love Davis, Dr. Juliet Stillman Severance, Lizzie Doten, Lois Waisbrooker, Jarena Lee, Amy Post, William Cooper Nell. She includes portraits of the following members of the Bauhaus: Friedl Dicker, Otti Berger, Benita Koch-Otte, Margaret Camilla Leiteritz, Max Peiffer Watenphul, Gertrud Arndt, Gunta Stölzl, Ida Kerkovius, Florence Henri. While not pictured, two of the most important figures are Gertrud Grunow and Lucia Moholy.



Like street murals that act as memorials, this [*Cries and Wounded Whispers*] series of mixed-media collage paintings echoes society's outcry, struggles, and spirit against oppression and injustice.



Juan Sánchez

Installation view featuring
Juan Sánchez, *Cries and Wounded Whispers*
series (left to right):
Strange and Bitter American History, 2005
Mariposas para las Hermanas Mirabal, 2014
Resurrección, 2005
oil and mixed-media collages on wood
74" x 72" each
Image by Charles Sternaimolo

LARAMIE, Wyo., October 8—Three Laramie residents were arrested Thursday in connection with the attempted murder of a 22-year-old man. The three were arrested in connection with an attack on Laramie resident Matthew Shepard, who was listed in critical condition at a Fort Collins, Colo., hospital, according to Albany County Sheriff's officers. Arrested were Russell Arthur Henderson, 21; Chastity Vera Pasley, 20; and Kristen Leann Price, 18. Henderson was being held on suspicion of attempted first-degree murder. Pasley and Price were suspected of being accessories after the fact to attempted first-degree murder.

The victim was found about 6:30 p.m. Wednesday, tied to a fence about one mile northeast of Laramie. He was severely beaten and unconscious, authorities said. Shepard was taken to Ivinson Memorial Hospital in Laramie, then transported to Poudre Valley Hospital in Fort Collins. Laramie police officers said they received a report of an aggravated assault in the vicinity of 7th and Harney, six blocks from the University of Wyoming campus, about 1 a.m. Wednesday. The investigation of that incident provided information that led to the arrests, officers said. Authorities said additional arrests are anticipated.



Keith Morris Washington
*Matthew Shepard: Housing Development Tract
Former Ranch; Laramie, Wyoming, 2013*
oil and acrylic on linen
60" x 132" x 2 3/4"



Brian Knep's *Deep Wounds* was originally created as a site-specific installation for Harvard University's Memorial Hall (built between 1870 and 1878). The names of Harvard graduates who fought for the Union are inscribed into the Hall's walls; the names of graduates who fought for the Confederacy have not been recognized. The lack of Confederate names has been a source of contention since the hall was built.

Knep uses this controversy to highlight the continuing effects of the war, the difficulty of reconciliation, and the possibility of healing. His interactive video installation reveals the Confederate veterans' year of graduation from Harvard, state, date and battle of death, and a word that describes a common relationship like "classmate" or "father."

Brian Knep
Deep Wounds, 2019
interactive video installation
7' x 9' tile formations
Image by Charles Sternaimolo



Laylah Ali's original 2013 Dia Artist Web Project, *John Brown Song!*, invited participants to record themselves singing one of two versions of *John Brown's Body* (also known in the nineteenth century as *John Brown's Song*). For *After Spiritualism*, Ali chose 6 of these videos to play on a continuous loop so that they could be heard throughout the galleries.

This marching song became popular among Union soldiers during the US Civil War, as it recognized the radical abolitionist John Brown (1800–1859), who was tried and hanged in Virginia for his armed attempt to free enslaved African Americans. The song became a well-known song for decades following the Civil War.

The song was also amended by the poet Julia Ward Howe in 1861 into the *Battle Hymn of the Republic*. The familiar refrain “Glory, glory, hallelujah”—in both *John Brown's Body* and *Battle Hymn of the Republic*—developed from the religious oral camp meeting tradition at some point between 1808 and the 1850s.

Whereas the popularity of *John Brown's Body* has waned over the last fifty years, *The Battle Hymn of the Republic*, which has largely lost its original association to the abolitionist John Brown, has been played since the Civil War at sporting events, in churches, by labor unions, and to support a variety of causes.

Laylah Ali
John Brown Song!, 2013
loop of 6 videos (in order): Nancy Baker Cahill and Belen Cahill; Doug Paisley; Gwendolyn Walker; Stefanie Solum; Laylah Ali; Jesse L. Martin (pictured)
Image by Charles Sternaimolo
Left: Keith Morris Washington, *George Armwood: Front Lawn of Judge R. Duer's Home; Princess Anne, Maryland* (detail), 1999



Using the basic elements of an Espiritist altar—a white cloth-covered table, containers of water, flowers, and candles—Imna Arroyo's *Ancestors of the Passage* honors her ancestors lost in the Transatlantic slave trade. She also asked visitors to connect with their own pasts by writing messages on blue slips of paper. At the end of the exhibition, Arroyo released the messages into a river. In this piece, water symbolizes contemplation and communication; its fluidity represents a path of connection.



Image courtesy of Imna Arroyo

Imna Arroyo
Ancestros del pasaje
[Ancestors of the Passage], 2000
collographs over lithographs
placed above altar installation
86" x 90" x 22 1/2"
Image by Charles Sternaimolo



The heart in thee is the heart of all; not a wall, not a valve,
not an intersection is there anywhere in nature, but one
blood rolls uninterruptedly an endless circulation through
all men, as the water of the globe is all one sea, and, truly
seen, its tide is one.



Ralph Waldo Emerson
"The Over-Soul," Concord, Massachusetts, 1841

Anne Lilly
To Be, 2016
mirror, acrylic, aluminum, stainless
steel, Delrin, engineering components,
motor, micro controller, chairs
6' 6" x 4' x 1' 3"
Images by Charles Sternaimolo



The title of Antonio Martorell's series, *El Velorio* [The Wake], refers to the subject of the imagery, as well as to the iconic 19th-century painting by the Puerto Rican artist Francisco Oller. Oller's *El Velorio* represents the wake of a child, examining cultural views and practices connected to death in Puerto Rico.

Martorell integrates common phrases said in connection to death like "parece que está dormido" [it seems that he is sleeping]. With a sense of humor, he uses repetition to show that death is not a singular experience, but one that permeates life and is a significant metaphor.



Antonio Martorell
El Velorio I (left) and *El Velorio IX* (right), 1972
woodcuts on speckled chiri paper
24" x 39"



Through merged representations. . . of my Cuban-American identity, deceased family members, extinct animal species, and climate change, I create fantastical landscapes. . . The work navigates between worlds. . . and the acts of appreciation and mourning that work to keep collective memory alive.



Allison Maria Rodriguez

Allison Maria Rodriguez
In the Presence of Absence, 2017–2020
multi-channel video installation
7' x 19' x 13'3"
Image by Charles Sternaimolo



St. Nicholas has become one of the most popular minor Christian saints since his life in the 4th century. Celebrated for his kind spirit, St. Nicholas became associated with numerous stories of miracles, was adopted as patron saint by groups including children, and evolved into Santa Claus in the 19th century.

Rhonda Ratray's *St. Nicholas Shrine* includes popular commercial objects that represent Santa Claus with her paintings of his "henchmen" Père Fouettard (associated mainly with Eastern France) and Krampus (associated with Central European folklore). The shrine also includes ex-voto paintings based on real stories of near-death experiences. Ex-voto paintings are votive offerings often intended to show proof of a miracle and in thanks to a particular saint.

Rhonda Ratray
St. Nicholas Shrine (detail)
2007–2020
mixed-media installation
Image by Charles Sternaimolo

Rhonda Ratray
St. Nicholas Shrine (detail)
2007–2020
mixed-media installation
Image by Charles Sternaimolo





Julie K. Gray
Photographed Unknown
Ritual No. 7, 2019
digital c-print
20" x 30"

Julie K. Gray
Photographed Unknown
Ritual No. 4, 2019
digital c-print
20" x 30"

After experiencing a near-death incident in 2009, I find that much of my artwork addresses mortality, mourning culture and the psychological space of 'limbo.' In order to address these intangible subjects, I have come to use humor, cultural signposts, and varied media . . . to open up dialogue about mortality and spiritual inquiry (and doubt).



Julie K. Gray





Maria Molteni and Lacey Prpić Hedtke
Ectoplasm Selfie: Maria, 2016
gold-toned albumen print on watercolor
paper from Fuji instant photograph
12" x 16"

Ectoplasm: A viscous substance that emanates from the body of a medium during séance or trance and forms the material for the materialization of spirits.

For some, [the selfie] aids in the process of personal exploration or soul searching. . . . Collectively we may conjure something likened to Spiritualism's infinite intelligence, digging deeper than face value and reaching higher than the individual.



Maria Molteni & Lacey Prpić Hedtke



Maria Molteni and Lacey Prpić Hedtke
Ectoplasm Selfie: Zelana, 2016
gold-toned albumen print on watercolor
paper from Fuji instant photograph
12" x 16"

EXHIBITION CHECKLIST

Laylah Ali



John Brown Song!, 2013
loop of 6 videos (in order):
Nancy Baker Cahill and
Belen Cahill; Doug Paisley;
Gwendolyn Walker; Stefanie
Solum; Laylah Ali;
Jesse L. Martin
Courtesy of the artist

Imna Arroyo



Anestros del pasaje [Ancestors of
the Passage], 2000
collographs over lithographs
placed above altar installation
86" x 90" x 22 1/2" (full dimensions)
Courtesy of the artist



*Preludio de la puerta sin
retorno* [Prelude to the Door
fo No Return], 1999
watercolor and ink on paper
43 3/4" x 15" each
Courtesy of the artist

Julie K. Gray



Postmortem: Margaret, 2019
appliqué and needlepoint
on c-print
30" x 40"
Courtesy of the artist



Photographed Unknown Ritual No. 4
2019
digital c-print
20" x 30"
Courtesy of the artist



Postmortem: Aleksandr, 2019
appliqué and needlepoint
on c-print
24" x 36"
Courtesy of the artist



Photographed Unknown Ritual No. 6
2019
digital c-print
20" x 30"
Courtesy of the artist



Memorial: Frances, 2019
appliqué and needlepoint
on c-print
40" x 30"
Courtesy of the artist



Photographed Unknown Ritual No. 7
2019
digital c-print
20" x 30"
Courtesy of the artist

Julie K. Gray



Untitled (EVP Recording Altar)
2019
paper maché, acrylic, wire, yarn
50" x 48" x 48"
Courtesy of the artist



Deep Wounds, 2019
interactive video installation
(2) 7' x 9' tile formations
Courtesy of the artist and
Ronald Feldman Gallery,
New York, NY

Candice Ivy



"Untitled" (Hummm), 2019
porcelain, wood, glass
10' x 9 1/2' x 10'
Courtesy of the artist

Anne Lilly



To Be, 2016
mirror, acrylic, aluminum,
stainless steel, Delrin,
engineering components,
motor, micro controller, chairs
6' 6" x 4' x 1' 3"
Courtesy of the artist

Rose Marasco



Fig Diary, 2000
cibachrome print
21 1/2" x 25 1/2" x 3/4"
Courtesy of the artist
and the Maine Women
Writers Collection



Leaf Diary, 2000
cibachrome print
20" x 23 1/2" x 1"
Courtesy of the artist
and the Maine Women
Writers Collection



Popcorn Diary, 2000
cibachrome print
18 5/8" x 21 1/4" x 3/4"
Courtesy of the artist
and the Maine Women
Writers Collection



Silverware Diary, 1998
cibachrome print
25" x 21 1/2" x 1 1/2"
Courtesy of the artist
and the Maine Women
Writers Collection



Wishbone Diary, 1998
cibachrome print
22" x 26" x 1 1/4"
Courtesy of the artist
and the Maine Women
Writers Collection



Oatmeal Diary, undated
cibachrome print
22 3/4" x 26 3/4" x 1"
Courtesy of the artist
and the Maine Women
Writers Collection

Rose Marasco



Egg Diary, 1994
cibachrome print
18" x 20 1/4" x 1 7/8"
Courtesy of the artist
and the Maine Women
Writers Collection

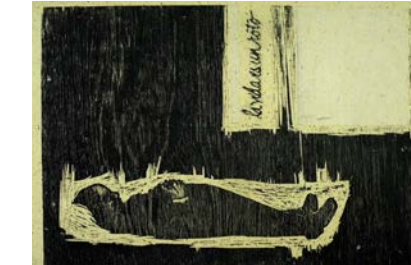


Sink Diary, 1998
cibachrome print
19 5/8" x 24" x 2"
Courtesy of the artist
and the Maine Women
Writers Collection

Antonio Martorell



El Velorio I, 1972
woodcut on speckled chiri paper
24" x 39"
Courtesy of the artist



El Velorio II, 1972
woodcut on speckled chiri paper
24" x 39"
Courtesy of the artist



El Velorio III, 1972
woodcut on speckled chiri paper
24" x 39"
Courtesy of the artist

Antonio Martorell



El Velorio V, 1972
woodcut on speckled chiri paper
24" x 39"
Courtesy of the artist



El Velorio IX, 1972
woodcut on speckled chiri paper
24" x 39"
Courtesy of the artist

Maria Molteni & Lacey Prpić Hedtke



Ectoplasm Selfie: Maria, 2016
gold-toned albumen print on
watercolor paper from Fuji
instant photograph
8 ½" x 11" image on 12" x 16"
watercolor paper
Courtesy of the artists



Ectoplasm Selfie: Lacey, 2016
gold-toned albumen print on
watercolor paper from Fuji
instant photograph
8 ½" x 11" image on 12" x 16"
watercolor paper
Courtesy of the artists



Ectoplasm Selfie: Zelana, 2016
gold-toned albumen print on
watercolor paper from Fuji
instant photograph
8 ½" x 11" image on 12" x 16"
watercolor paper
Courtesy of the artists

Maria Molteni & Lacey Prpić Hedtke



Ectoplasm Selfie: Clare, 2016
gold-toned albumen print
on watercolor paper from a
direct positive silver gelatin
photograph
8 ½" x 11" image on 12" x 16"
watercolor paper
Courtesy of the artists



Ectoplasm Selfie: Twins, 2016
gold-toned albumen print
on watercolor paper from a
direct positive silver gelatin
photograph
8 ½" x 11" image on 12" x 16"
watercolor paper
Courtesy of the artists



Ectoplasm Selfie: Marcus, 2016
gold-toned albumen print
on watercolor paper from a
direct positive silver gelatin
photograph
8 ½" x 11" image on 12" x 16"
watercolor paper
Courtesy of the artists



*Ectoplasm Selfies: DIY Ritual in
the Age of Social Mediums*, 2017
paper, printed by SUPER HIT
PRESS, Galveston TX
8" x 5 ¼"
Courtesy of the artists

Maria Molteni



Bough House / Bauhaus
2019–2020
mixed-media installation
10' x 10' x 30'
Courtesy of the artist

Keith Morris Washington



Matthew Shepard: Housing Development Tract, Former Ranch; Laramie, Wyoming, 2013
oil and acrylic on linen
60" x 132" x 2 ¾"
Courtesy of the artist

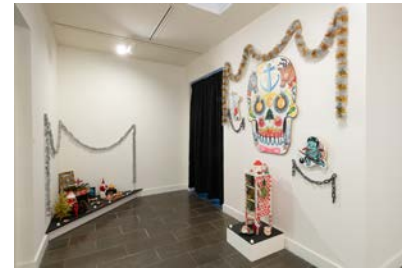


Milenko Majstorovic: Hyannis Ponds Wildlife Management Area; Barnstable Massachusetts, 2007
oil and acrylic on linen
84" x 108" x 2 ¾"
Courtesy of the artist



George Armwood: Front Lawn of Judge R. Duer's Home; Princess Anne, Maryland, 1999
oil and acrylic on linen
72" x 119" x 2 ¾"
Courtesy of the artist

Rhonda Ratray



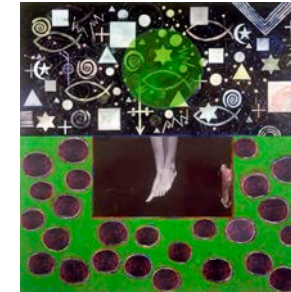
St. Nicholas Shrine
2007–2020
mixed-media installation
dimensions variable
Courtesy of the artist

Allison Maria Rodriguez

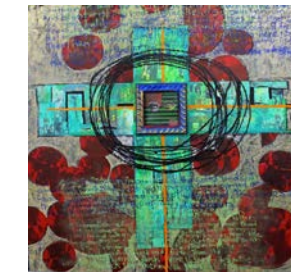


In the Presence of Absence
2017–2020
multi-channel video installation
7' x 19' x 13' 3"
Courtesy of the artist

Juan Sánchez



Resurrección, from the *Cries and Wounded Whispers* series, 2005
oil and mixed-media collage
on wood
74" x 72"
Courtesy of the artist



Strange and Bitter American History, from the *Cries and Wounded Whispers* series, 2005
oil and mixed-media collage
on wood
74" x 72"
Courtesy of the artist



Afro-Taino, 1999
color lithograph and collage on Arches paper, Tamarind chop, edition 4/15
55 ½" x 34"
printed and published by Tamarind Press, New Mexico
Courtesy of the Benjamin Ortiz and Victor P. Torchia Jr. Collection



Mariposas para las Hermanas Mirabal, from the *Cries and Wounded Whispers* series, 2014
oil and mixed-media collage
on wood
74" x 72"
Courtesy of the artist



San Ernesto de la Higuera from the *Cries and Wounded Whispers* series, 2001
oil and mixed-media collage
on wood
74" x 72"
Courtesy of the artist

Kim Weston



Seen, Unseen, 2019
framed archival pigment prints, wallpaper, chairs
dimensions variable
Courtesy of the artist

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Texts by Director Nick Capasso, Curator Lisa Crossman, Terrana Assistant Curator Marjorie Rawle, and featured artists.

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